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Vaughan Williams, Ralph
[Toward the unknown region;
arr.]

Toward the unknown region
[Rev. ed.]

M

1533

V38T7



VOCAL SCORE.



TOWARD THE UNKNOWN REGION

Song
for Chorus and Orchestra



Words by
WALT WHITMAN



Music by
R. VAUGHAN WILLIAMS.

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LONDON, W.1

MADE IN ENGLAND
GALAXY MUSIC CORPORATION

NEW YORK, N. Y.

1.25



M
1533
V3877
TO F. H. M.

(Revised edition.)

Toward the Unknown Region.

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Grave ma non troppo $\text{♩} = 50$. *Piccola Pausa*

p sostenuto *sonore* *p pesante*

simile

A *p sostenuto*

SOPR. Dar - est thou now, O soul, walk out with me to-ward the

ALT. *p sostenuto* Dar - est thou now, O soul, walk out with me to-ward the

TEN. *p sostenuto* Dar - est thou now, O soul, walk out with me to-ward the

BASS. *p sostenuto* Dar - est thou now, O soul, walk out with me to-ward the

A *p*

un - known re-gion, where neither ground is for the feet nor a-ny

un - known re-gion, where neither ground is for the feet nor a-ny

un - known re-gion, where neither ground is for the feet nor a-ny

un - known re-gion, where neither ground is for the feet nor a-ny

cantando

path to fol-low?

path to fol-low?

path to fol-low?

path to fol-low?

B

sostenuto

misterioso
pp
No map there, nor

misterioso
pp
No map there, nor

misterioso
pp
No map there, nor

misterioso
pp
No map there, nor

p misterioso.

pp guide, nor voice sound-ing, no
mp cantabile

pp guide, nor voice sound-ing, nor face with

pp guide, nor voice sound-ing, nor touch of hu - man hand, *p*

mp cantabile

ppp

mp cantabile *p*

map, no guide, nor face with bloom - ing

p

bloom - ing flesh — are in that land, no map there, no

mp cantabile *p*

nor touch of hu - man hand are in that

— are in that land.

mf

flesh, nor face with bloom - ing flesh, nor touch of hu -

mp

guide, nor face with bloom - ing flesh —

mf

land, nor touch of hu - - man

mp *mf*

nor touch of hu - - man hand, nor

man hand, nor lips, nor

nor touch of hu - - - man hand, nor lips, nor

hand, nor touch of hu - man hand, nor

touch of hu - man hand, nor lips, nor

mf *mp* *p*

D a tempo

poco smorz. *p sostenuto* *pp*

eyes, are in that land, are in that land,

poco smorz. *p sostenuto* *pp*

eyes, are in that land, are in that land,

poco smorz. *p sostenuto*

eyes, are in that land,

poco smorz.

eyes, are in that land,

D a tempo

p *poco smorz.* *pp* *pp*

pp
are in that land.

pp
are in that land.

pp sostenuto
are in that land, that land.

pp sostenuto
are in that land.

cantabile

cantabile

E

mf cantabile

3

marcato la melodia

dim.

Tempo del Comencio

pp pesante

pp I know it not O soul, *p sostenuto* I know it not O soul,—

pp I know it not O soul, *p sostenuto* I know it not O soul,—

pp I know it not O soul, *p sostenuto* I know it not O soul,—

pp I know not O soul, *p sostenuto* I know it not O soul,—

ppp *p*

F nor dost thou, nor dost thou, Pochettino Animando

nor dost thou, nor ——— dost thou,

nor dost thou, nor dost thou,

nor dost thou, nor ——— dost thou, *mf cantabile* all is a

mf cantabile nor dost thou, all is a blank be-fore ———

F Pochettino Animando

cantabile. *mp cantabile*

p all is a blank, — *mf cantabile* all is a blank —

mf cantabile all is a blank be - fore —

blank — be - fore us

us. —

mf I know it not O soul, all is a

mf us, all is a blank be - fore — us,

mf I know it not O soul, — all

mf all is a blank be - fore — us,

blank be - fore us,

all is a blank, all is a blank,

blank be - fore us, all is a

all is a blank, all is a blank be -

pp *mf* *pp*

G *mf* *p allargando* *ppp* Poco più animato. ♩ = 72.

all waits un-dreamed of, all waits un-dreamed of

all waits un-dreamed of, all waits un-dreamed of,

blank, all waits un-dreamed of,

-fore us, all waits un-dreamed of,

p allargando *ppp* *p allargando* *ppp*

G *p* *ppp* Poco più animato. ♩ = 72:

allargando

Allargando

a tempo

p
all waits un -

Allargando

a tempo

p

K

ppp
all waits un - dreamed of

ppp
- dreamed of

ppp
all waits un - dreamed of

ppp
all waits un - dreamed of

K

ppp
poco f agitato

in that reg - ion,

p in that reg - ion,

p in that reg - ion,

The piano accompaniment consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the second measure. The left hand provides a harmonic foundation with chords and moving lines.

mf parlando (dark tone) that in - ac - ces - si - ble land.

mf parlando (dark tone) that in - ac - ces - si - ble land.

mf parlando (dark tone) *pp* that in - ac - ces - si - ble land.

mf parlando (dark tone) *pp* that in - ac - ces - si - ble land.

The piano accompaniment continues with complex textures, including triplets and dynamic markings such as *dim.* and *p*.

Grave. (rather slower than Tempo I.)

L

pp teneramente

Till when the ties

pp teneramente

Till when the

pp teneramente

Till when the

L

rall.

pp teneramente

Grave. (rather slower than Tempo I.)

cresc.

loos - en, all but the ties e - ter - - - nal,

loos - - - en,

cresc.

ties loos - - - en,

mp teneramente

all but the

Till when the ties loos -

ties - - - loos - - - en,

cresc.

ties loos - en, all but the ties e - ter - nal,

cresc.

poco f *p* **M**

time _____ and space.

p

ties e - ter - nal, time and space,

- - en all but the ties e - ter - nal, time and

mf

time and space, time and space, _____

poco f *p* **M**

time and space, _____ nor dark-ness, nor any bounds bound - ing us,

p *cresc.*

nor dark-ness,

p *cresc.*

nor dark-ness, gra - vi - ta - tion, nor any bounds bound - ing us,

p *cresc.*

space, nor sense, _____ nor any bounds bound - ing us,

p *cresc.*

_____ nor dark-ness, sense, _____ nor any bounds

p *cresc.* *cresc.*

Poco animando.

[illegible]

Poco animando.

The musical score is written for a piano and features a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piece begins with a piano (p) dynamic and a tempo marking of *Poco animando.* The melody in the treble staff is characterized by slurs and ties, while the bass staff provides a rhythmic accompaniment. A crescendo (cresc.) marking is present in the third measure, leading to a triplet of eighth notes. The score concludes with a double bar line and repeat dots.

Then, _____

Then, _____

Then, _____

Then, _____

Then, Then, _____

Ad.

Maestoso moderato. ♩ = 108.

ff brillante *ff molto allarg.*

Then, *ff brillante* Then we burst *ff molto allarg.*

Then, *ff brillante* Then, *ff molto allarg.*

Then, *ff* (ad lib.) Then we burst *ff molto allarg.*

Then, *ff* Then, *ff*

Maestoso moderato. ♩ = 108.

ff *ff brillante* *molto allarg.*

a tempo **Maestoso** *mf legato*

forth, then we float, in time and space

a tempo *mf legato* *espr.*

then we burst forth, we float, in time and space O

a tempo *mf legato*

forth, then we float, in time and space O

a tempo *mf legato*

then we burst forth, we float, in time and space, in time and

Maestoso

ff a tempo *f legato*

From here count
2 beats to the bar

Poco animando

Musical score for the first system. It includes vocal staves and a piano accompaniment. The tempo is marked *Poco animando*. The vocal parts have lyrics: "soul, Then we burst forth, we float, in time and". The piano part features a *mf cantabile* melody.

space

Poco animando

Piano accompaniment for the first system, featuring a *mf cantabile* melody.

mf cantabile

Musical score for the second system. It includes vocal staves and a piano accompaniment. The tempo is marked *mf cantabile*. The vocal parts have lyrics: "Then we burst forth, then we burst", "space O soul, pre -", and "Then we burst forth, O". The piano part features a *mf* melody.

Piano accompaniment for the second system, featuring a *mf* melody.

forth, we float, then we burst soul, then we burst forth, then

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: 'forth, we float, then we burst soul, then we burst forth, then'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a triplet of eighth notes in the right hand.

we float in we float, pre-pared for forth O soul, pre-pared for then we burst forth O soul, pre- we burst forth, we float in

The second system of the musical score continues the vocal and piano parts. The vocal parts have lyrics: 'we float in we float, pre-pared for forth O soul, pre-pared for then we burst forth O soul, pre- we burst forth, we float in'. The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand, with a triplet of eighth notes in the right hand.

time and space,
espr. them, 0 soul,
espr. them, 0 soul, pre-pared for
espr. pared for them, 0 soul, pre-pared for
time and space,

cresc. espr. 0 soul, **Q**
cresc. espr. them 0 soul, pre - pared for
cresc. espr. them 0 soul,
cresc. espr. 0 soul, pre - pared for
Q

Poco animando.

ff espr. *Poco animando.* *mf espr. cresc.*

O — — — — — soul, prepared for them, — — — — — e - qual, e -

ff espr. *mf espr. cresc.*

them, pre - - - - - pared for — — — — — them, pre - - - - -

ff *mf espr. cresc.*

— — — — — pre - - - - - pared — — — — — for them, e - - - - -

ff *espr. mf cresc.*

them, e - qual, e - quipt at last. O soul, pre -

ff espress. *mf cresc.* *Poco animando.*

quipt at last, e-qual, e- quipt at last, e-qual,
pared — for them — at last, e qual,
— qual, e-qual e- quipt, e-quipt at last e-qual,
pared, pre — pared for them at last e-qual,

sempre animando. R

e - quipt at last, _____ Then we burst

e - quipt at last, _____ 0

e - quipt at last, _____ Then we burst

e - quipt at last, _____ 0

cresc.

forth 0 _____ soul, prepared for them,

soul, prepared for them, prepared for them, _____ e - - qual e -

forth pre - pared for _____ them,

soul, prepared, pre - pared for _____ them, _____ e - - qual e -

S

ff e - qual, e - quipt at last, *f risoluto.* e - qual, e -

ff - quipt, e - quipt at last, *f* e - qual,

ff e - qual, e - quipt at last, *f risoluto.* e - qual, e - quipt, e-quipt at

ff - quipt at last, *f risoluto.* e - quipt, equipt at last

S

- quipt, equipt at last, e - - - qual,

f risoluto. e - qual e - quipt, equipt at last, *ff* e - -

last e - - - qual, e - qual, e quipt, equipt at

e - qual, e - quipt, equipt at last, e - qual e -

cr. se.

f e - qual, e - quipt at last. *ff*

- qual, e - quipt at last, at last.

last, e - qual, e - quipt at last.

- quipt at last, *ff* e - qual, e - quipt at last.

ff marc.

Detailed description: This system contains the first four staves of a musical score. The top four staves are vocal parts. The first staff begins with a forte (*f*) dynamic and a crescendo leading to fortissimo (*ff*). The lyrics 'e - qual, e - quipt at last.' are written below. The second staff continues the vocal line with the lyrics '- qual, e - quipt at last, at last.'. The third staff has the lyrics 'last, e - qual, e - quipt at last.'. The fourth staff has the lyrics '- quipt at last, e - qual, e - quipt at last.'. The piano accompaniment is on the bottom two staves. It features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a fortissimo (*ff*) *marc.* (marcato) instruction.

Detailed description: This system contains the next four staves of the musical score. The top four staves are vocal parts, each containing a long, sustained note with a slur. The piano accompaniment is on the bottom two staves. The right hand plays a continuous sixteenth-note pattern. The left hand plays a steady eighth-note bass line, with a triplet of eighth notes appearing in the final measure of the system.

T

fff

0

fff

0

fff

0

fff

0

T

fff

0

molto sostenuto. (♩ = ♩ of preceding.)

*
♭

molto sostenuto. (♩ = ♩ of preceding.)

joy! O fruit of all!

joy! O fruit of all!

joy! O fruit of

joy! O fruit of

molto sostenuto. (♩ = ♩ of preceding.)

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

O joy! O fruit of all! ———

O joy! O fruit of all! ———

all! O joy! ——— O fruit ——— of ———

all! O joy! ——— O fruit ——— of ———

Moderato deciso. ♩ = 100.

them to ful - fil,

them to ful - fil,

mf all! them to ful - fil,

mf all! them to ful - fil,

Moderato deciso. ♩ = 100.

mp *sonore.*

The image displays a page from a musical score for the hymn "The Power of Jesus in the Soul." The score is arranged for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The vocal parts are written in treble and bass staves, while the piano accompaniment is in grand staff (treble and bass). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "them to ful - fil O soul, them to ful -". The piano accompaniment features a prominent triplet of eighth notes in the right hand, marked with a '3' and a slur. The score is printed on aged, slightly yellowed paper.

The image shows a page from a musical score for 'The Song of the Soul' by Charles Villiers Stanford. The score is written for four staves, each with a vocal line and a piano accompaniment. The lyrics are: 'The soul is a bird that sings / In the heart of the world / And the soul is a bird that sings / In the heart of the world'. The music is in G major and 4/4 time. The tempo is marked 'allargando' and 'molto fff'. The dynamics are marked 'ff' and 'cresc.'. The score includes a large 'W' at the top right, likely a publisher's mark. The page is numbered '1' at the bottom left.

allargando. **W** molto **fff** a tempo.

ff **ff** **ff** **ff**

cresc. *cresc.* *cresc.* *cresc.*

- fil _____ 0 soul. _____

- fil _____ 0 soul. _____

- fil _____ 0 soul. _____

- fil _____ 0 soul. _____

allargando. **W a tempo.**

ff *fff marcato.*

Toward the Unknown Region.

Darest thou now O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow?

No map there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in that land.

I know it not O soul,
Nor dost thou, all is a blank before us,
All waits undreamed of in that region, that inaccessible land.

Till when the ties loosen,
All but the ties eternal, time and space,
Nor darkness, gravitation, sense, nor any bounds bounding us.

Then we burst forth, we float,
In time and space O soul, prepared for them,
Equal, equipt at last, (O joy! O fruit of all!) them to fulfil O soul.

WALT WHITMAN.

11/27/68
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